

LATIN NOTES

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Address communications to Frances E. Sabin, Director of the Bureau

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A SELECTION FOR USE IN THE THIRD YEAR

Roman Soldiers Sent Beneath the Yoke

INTRODUCTORY STATEMENT:—In 321 B. C. the Samnites defeated the Romans at the Caudine Pass and forced the conquered army to pass beneath the yoke—a disgrace which Rome never forgot.

Alii alios intueri,¹ contemplari arma mox tradenda² et inermes futuras dexas obnoxiaque³ corpora hosti. Proponere sibi met ipsi ante oculos⁴ iugum hostile, et ludibria⁵ victoris, et vultus superbos, et per armatos inermium iter. Inde foedi⁶ agminis miserabilem viam, per sociorum urbes reditum in patriam ac parentes, quo saepe ipsi maioresque eorum triumphantes venissent. Se solos sine vulnere, sine ferro, sine acie victos: sibi non stringere licuisse gladios, non manum cum hoste conferre.⁷ sibi nequicquam animos datos. Haec frementibus hora fatalis⁸ ignominiae advenit, omnia tristiora experiendo factura quam quae praeceperant animis.⁹ Iam primum cum singulis vestimentis¹⁰ inermes extra vallum exire iussi, et primi traditi obides atque in custodiam abducti. Tum a consulibus abire lictores iussi, paludamenta¹¹ detracta, tantam inter ipsos (qui, paulo ante eos execrantes,¹² dedendos lacerandosque¹³ censuerant) miserationem fecit, ut suae quisque condicionis oblitus ab illa deformatione¹⁴ tantae maiestatis, velut ab nefando spectaculo, averteret oculos.

—Livy, IX. 5

NOTES

1. alii . . . intueri: 'they looked at one another': Historic Infinitive.
2. mox tradenda, 'soon to be handed over.'
3. obnoxia (understand futura): 'soon to be in the power of the enemy.'
4. proponere . . . oculos, 'they pictured to themselves.'
5. ludibria, 'mocking taunts.' ludibrium properly means 'a laughing stock' or 'mockery': abstract nouns are used in the plural to denote repeated manifestations of the abstract idea: e.g. irae, 'outbursts of anger.'
6. foedi, 'dishonoured.' ipsi, eorum, i.e. the parentes.
7. manum conferre = manum conserere, 'to join battle.'
8. fatalis, with hora: 'the destined hour.'
9. omnia . . . animis, 'which was to make everything more terrible by actual experience than they had mentally anticipated.'
10. cum singulis vestimentis, 'with one garment apiece.'
11. paludamenta detracta, 'their military cloaks were taken off.' The paludamentum was worn by generals and superior officers over their armour.
12. execrantes, 'cursing.'
13. dedendos lacerandosque (understand esse): 'that they ought to be given up and torn to pieces.'
14. deformatio . . . maiestatis, 'insult offered to that venerable office.'

GRADUATED LATIN SELECTIONS.—Pages 136–137,
by Hillard & Botting, Rivingtons, London

Livy's story is continued in the first part of Chapter 6: Primi consules prope seminudi sub iugum missi, tum ut quisque gradu proximus erat, ita ignominiae obiectus, tum deinceps singulae legiones. Circumstabant armati hostes, exprobantes eludentesque; gladii etiam plerisque intentati, et vulnerati quidam necatique, si vultus eorum indignitate rerum acrior victorem offendisset. Ita traducti sub iugum.

CAESURA

At the request of Miss Sabin I summarize here briefly some observations on caesura in Latin verse, which were presented at the meeting of the Connecticut Classical Association in Greenwich on December 5th. The occasion of the remarks there made was the discussion which went on last winter in the columns of the *Classical Weekly* on this subject, participated in by Professor Bassett, Professor Knapp, and by a number of correspondents. So far as I followed the matter, the result seemed to be an unchallenged denial of the existence of caesura, with the proposal to banish the teaching of it from the schools and from college entrance examinations.

In criticism of this conclusion I ventured to point out that acceptance of the opinions upon which it was based was, to say the least, premature; that all that had been accomplished was merely to demonstrate an old and well known fact, that *pause* and *caesura* are not synonymous terms; that while they may and often do coincide, they need not coincide; that caesura is a phenomenon of metrical technique, which is observed by Latin poets quite independently of logical or sense pauses. I agreed with the *Classical Weekly* that it is wrong in principle to demand of a pupil to "mark the caesura in this line," for the very patent reason that there might be more than one—in fact, usually three, and often four. I repeated the ancient and true definition of caesura as the overlapping of metrical feet by word ends, to avoid the monotony of coincidence of words with feet, as in this example:

Miscent foede flumina candida sanguine salso.

The overlapping of metrical feet by word ends I illustrated by two examples from Horace, each of which contains four caesurae, which by their character give a totally different rhythmical value to each verse:

Dignum mente | domoque | honesta | legentis | Neronis
Archilochum | proprio | rabies | armavit | iambo.

The presence of several caesurae in a line is to be accepted as a normal law of Latin verse. To pick out "the caesura" (in school parlance) is merely to select a more or less central caesura which happens to coincide with a sense or phrasing pause, as in *Arma virumque cano* | etc., and to ignore the other three caesurae, which the line contains, as insignificant—a perfectly legitimate procedure if we understand what we are doing.

But often though the central caesura is present, no pause attends it, as for example:

Optat ephippia bos | piger, optat arare caballus,
where the pause falls after *piger* (diaeresis), and not, as some editors, with a faulty idea of the nature of caesura, punctuate, after *bos*. Again it is often a matter of taste, or of judgment based on usage, to determine whether a pause belongs to a central caesura or not, as for example in the familiar third line of the second book of the *Aeneid*. School-room practice would, I imagine, mark "the caesura" after *regina*, but the analogy of other Virgilian lines with feminine caesura might indicate rather:

Infandum | regina iubes | renovare dolorem,
like

Nocturna | versate manu, | versate diurna.

In these and many other examples a distinction is to be made between a phrasing pause (sometimes for emphasis, sometimes for grace) and a true sense pause.

Finally, to show the complete disassociation of pause and caesura, I instanced the Horatian Sapphic (hendecasyllable), which has *invariably* a caesura—usually masculine, occasionally feminine—in the dactyl, sometimes with a pause, as:

Integer vitae | scelerisque purus,
sometimes without,

Non eget Mauris | iaculis neque arcu.

That is, pause or no pause, Horace makes it a law of composition to place a word end in the dactyl of this line. Only a little less strict is the dactylic hexameter rule of a caesura in the third foot, with or without pause of sense or phrase. Whether the presence of caesura in such places is significant for rhythmical effect or not might lead to futile dispute of affirmation and denial; certain it is that the poets made such laws for themselves and observed them. They belong to the metrical technique of the verse, and if we would write Latin verses, or if we would know the laws of verse making, we must master the rules of the game.

How much caesural doctrine shall be presented to pupils will depend upon the qualifications and tact of each teacher in relation to given pupils. But let no teacher resign the field in the consoling belief that caesura has been abolished.

—G. L. Hendrickson, Professor of Latin
Yale University, New Haven, Conn.

FORMS AND SYNTAX: SUGGESTIONS FROM TEACHERS

Some Comments

The large problem is to find a motive; an interest that is an "urge" to a pupil coming from one home does not always work in another case.

If the pupil really felt that he had a *need* for Latin vocabulary, forms, and syntax, we could not keep him from getting them. The trouble with most of us is that we cannot imagine the pupil's state of mind.

Use great care in teaching *one* form and *one* use at a time, in order to lay a foundation that is sure. At the beginning I use one day at least for a new case form in the singular, although the plural may be taught more rapidly.

Explain mistakes while they are fresh in the students' minds.

Since long, routine drill is intolerable to adolescent pupils, much variety is necessary to establish associations of form and meanings in English.

At the first sign of indifference, it is the part of wisdom to stop and devise a new illustration of the meaning and a new form of drill.

I have just a little doubt about the efficacy of vocabulary drills based on competitive devices, such as spelling matches, ball games, and the like, since the word is not met in its natural environment; but the pupils enjoy such drills, and that is a strong argument in their favor.

Any thoroughly effective drill

1. Should involve an ideal higher than that of learning for the sole purpose of getting excellent grades or pleasing the teacher.

2. Should provide for individual work as well as for group work.

3. Should be so conducted that it affects the eye, the ear, and the muscular sense.

4. Should involve memory and reasoning as well as information.

5. Should have a definite goal or limit towards which the student is striving.

6. Must be so organized that something definite is clinched at the close.

7. Must include some way of testing.

—Madge DeVore, Hughes High School
Cincinnati, Ohio

The Principle First

The learning of a formal rule of syntax should be left until the student has encountered the principle involved in his actual reading, and has already identified the grammatical idea and observed the way in which it is expressed in Latin. A rule then becomes a formulation of his own experience that a certain idea is to be expressed in a certain way.

—Mary Shires, Lewisburg, Tenn.

Good Ideas

Give drills in declension, using other nouns and verbs besides the models, so that pupils will know at once that endings are detachable, and how they may be added to new words.

To teach new tenses, take a connected passage with the verbs in the tense already learned, and substitute for that tense the new tense.

—Myrtle Ward, Van Buren, Arkansas

Asking Questions

Since I believe that our intellectual attainments are limited largely by the extent to which we "talk things over" with ourselves, I begin from the first day to teach my pupils how to ask themselves questions and how to answer them. Of course the effectiveness depends upon the right questions, i.e., on knowing what questions are most helpful and profitable.

At first simple questions and answers in Latin are used in determining subject, object, verb singular and plural. The pupils associate *quis* with the "doer of the act" and *quem* with the word which completes the meaning of the verb. Again, *quis* is associated with the nominative singular ending *a*, *quem* with the accusative ending *am*, etc. Then the genitive is used in answer to *cuius*. The genitive ending *ae* means 's, or of with its object, and so on with the other cases in both singular and plural. As soon as I have set the example, the pupils ask questions in Latin, and call on volunteers for answers.

—Marie E. Brubaker, Kansas City, Mo.

The Meaning as well as the Form

I have found that pupils often learn the forms in a declension or conjugation without any realization of their meaning when used in the text. Especially difficult has it been to get them to use the pronominal forms correctly. After having them study the forms, I have had each pupil write down a list of expressions; e.g., *to him*, *of us*, etc. Then he exchanges with the pupil across from him. Each now writes the Latin for the expressions on the paper given him. When this is completed, the papers are again exchanged and corrected. If there is a question, it is settled by reference to the grammar or sometimes by the teacher. I have found this device very helpful in my Caesar classes, where the pronouns seemed to be particularly confused. We also reverse the process and make a list of Latin words to be translated.

—Catherine Larrabee, Rochester, N. H.

English as an Aid

To show the pupils that the Latin language can be used apart from the sentences in the textbook, I have sometimes tried a plan which is not original with me.

In presenting a new construction, I find headlines in newspapers with a word, phrase, or clause, as the case may be, which would require this construction in Latin. I have also taken a paragraph from a newspaper and let the pupils see how many of the ideas they know how to express in Latin. In this way Latin is related to modern life, and becomes a living, instead of a dead language.

—Eva McLeod, Ashland, Wisconsin

An Objective Device

I found that I was assisted greatly in the teaching of the five declensions by the use of the following device. On a large chart of manilla paper in the front of the room I have placed in large letters the bases of the five words, *porta*, *amicus*, *miles*, *exercitus*, and *dies*. Beside these words there is a space reserved where the corresponding endings are placed by the pupils. At the beginning of the period the endings are shuffled and distributed among the members of the class. The object of the game is to dispose of the assigned cards in their correct places on the chart. When "genitive" is called by the teacher, the pupils holding such cards immediately fasten them to the corresponding base word. I teach adjectives in the same way. By means of frequent drills of this sort and by occasional "spell-downs" I find that the pupils master their declensions rather easily.

—Sister Mary Patrick

Drill on Place Constructions

(With variations according to the situation of the school)

Teacher: Today we are to have a "specially conducted tour" to Rome. We shall all start together. Those who fill in the blanks correctly may go all the way; the others will drop out. Let us see how many get to Rome.

Teacher, *We are*, sumus (in Pennsylvania)
sumus (in Philadelphia)
We go, imus (from Philadelphia)
imus (to Elmira)
sumus (in Elmira)
imus (from the city)
imus (to Ithaca)
sumus (in Ithaca)
imus (from Ithaca)
imus (to Geneva)
sumus (in Geneva)
We leave, relinquimus (Geneva) etc.
imus (to Canada)
sumus (in Canada)
imus (to the boat)
sumus (on the boat)
imus (to Italy)
imus (to Rome)
sumus (in Rome)

—Jane H. Pratt, Waverly, New York

Methods for Drill

Forms and Syntax may very well be spoken of together, for the learning of abstract forms without practice in using them is generally conceded to be meaningless, and, in many cases, totally ineffective. There is no point in giving a child a hammer, if we do not wish him to use it.

There is great economy of time in presenting the form and its syntactical use or principal uses at one and the same time. While I have never taught first year Latin in our school, I find in the second year that the pupils who come to me have never heard of the gerundive. I am just as well satisfied that they haven't, for when I see they are about to encounter it frequently in their reading, I teach its uses and have the pupils learn the forms. They have lost **nothing** by not knowing the gerundive before.

To come now to the methods of teaching and drilling in forms and syntax: If the approach is functional, as it should be, there is always constant drill in the use of forms and syntax. This should be the chief means of fixing these points.

I believe strongly in the conversational method for functional drill. For example, assuming that the "ablative of place where" is to be taught, I should ask such simple questions as, *Ubi est nauta?* *Ubi agricola laborat?* The question should take some form which cannot be repeated with just slight variations in the answer. The conversation is likely to be more spirited if a chart, map, or picture is used, and objects are pointed out by the speaker.

Written stories and sentences may often be substituted for the conversation, if a careful checking up on long quantities and spelling is desired.

Sometimes it helps the pupil to state his own rule for the use of a certain case or mode, choosing his own words and forming his own example. This trains him in the art of generalization, and often leads him to see the principle in a new light, which a review should do.

For formal drill I like the oral review best. Sometimes we have a "training race" in declensions or synopses. The pupils are timed to the second, and vie with one another in making the best time in declining ten nouns of various declensions or in giving synopses of five verbs.

I have used the Latin Verb Game for the review of principal parts, and found it very effective.

—Mabel M. Kurtz, Reading, Pa.

Blanks for Drill on Cases

I.

Choose the number of the Latin case in the () that fits the underlined word in the sentence and place it in the () at extreme right of paper.

Example: Julia sees Anna.

| | | | | |
|--------|--------|--------|--------|-----|
| 1 | 2 | 3 | 4 | |
| (Gen.) | (Dat.) | (Nom.) | (Acc.) | (4) |

Begin now. Time (to be determined by trial).

Key

- The sailor called Julia.
1 2 3 4
(Nom.) (Gen.) (Abl.) (Acc.) () (1)
- Julia was giving a rose to Anna.
1 2 3 4
(Gen.) (Dat.) (Abl.) (Acc.) () (4)
- Julia was giving a rose to Anna.
1 2 3 4
(Abl.) (Dat.) (Nom.) (Acc.) () (2)
- The farmer was walking to the seashore.
1 2 3 4
(Gen.) (Dat.) (Abl.) (Acc.) () (4)
- The pirate was on the seashore.
1 2 3 4
(Nom.) (Dat.) (Abl.) (Acc.) () (3)
- The daughter of the farmer was pretty.
1 2 3 4
(Abl.) (Acc.) (Dat.) (Gen.) () (4)
- Julia was in the boat with the pirates.
1 2 3 4
(Abl.) (Gen.) (Dat.) (Nom.) () (1)

From this point the writer's procedure is indicated by typical examples. The teacher will at once assume that from three to seven sentences should be formulated under each heading, in order to afford sufficient drill. The blanks may be stenciled in the school office.

II.

Write the name of the Latin case into which the underlined word should be translated, in the space provided for it at the right.

Example: Julia was a little girl.

(The word Nominative is written to the right.)

III.

Place the number of the Latin word which is the correct translation of the underlined word in the () at the right.

Example: The sailors praise Julia.

1 2 3 4

(Iulia) (Iuliae) (Iuliam) (Iuliā)

(Number 3 appears in a bracket to the right.)

IV.

Translate into Latin in the space at the right the underlined words or phrases.

Example: Julia was in the cottage.

(In casā appears at the right.)

V.

Place the name of the Latin case, number, and the use of the underlined words in the proper columns at the right.

Example: Iulia cum Anna est.

(Abl., Sing., and Accompaniment appear in their respective columns to the right.)

VI.

Indicate in () at the right the number of the word or phrase that fits the blank in the sentence.

Example: Britannia est patria _____.

1 2 3

(Iulia) (Iuliae) (Iuliā)

(Number 2 appears in the bracket at the right.)

VII.

Fill the blank at the end of the Latin word with the correct ending.

Example: Iulia cum fili—agricolae est.

(The ending ā is written to the right.)

—Isabel Darby

Hudson, New York

A WORTH-WHILE PROJECT

Miss Mary Virginia Clarke, of the Westport Junior High School at Kansas City, Mo., has sent to the SERVICE BUREAU FOR CLASSICAL TEACHERS some Caesar postcards, which through the aid of a projection lantern pupils use as illustrations for brief talks on specific topics given either before the class or as assembly programs. The pictures as a rule are cut from textbooks and mounted on the cards. The same plan might well be followed in the case of other background material, such as that dealing with Roman life in general or with points pertaining particularly to the work of any one year.

MATERIAL FOR DISTRIBUTION

MIMEOGRAPHED MATERIAL

This material is lent to teachers upon payment of postage, or is sold for five cents per item unless otherwise indicated. The numbering is continued from the December issue.

163. Some paragraphs about Christmas written in easy Latin, by Frances Fessenden, Hanover, N. H. Taken from the *Classical Weekly*, Feb. 16, 1920.

164. The classics in modern life, by Sir Frederick Kenyon, Director of the British Museum. (An American Classical League Publication.)
165. A reasonable plea for the classics, by Dr. Gonzalez Lodge, Teachers College, New York City. (An American Classical League Publication.) Must be returned.
166. The first two weeks in the Latin class, by Katherine M. Smith, Grand Rapids, Mich.
167. Miniature posters showing the wide-spread use of Latin. Prepared by the Latin Department in the Boys' High School, Reading, Pa., under the supervision of G. E. Kramlich. Three for 5 cents.
168. Notes on classical clubs in a few of the New York City high schools, by Laura McDaniel, Brooklyn, N. Y. (Ready in February.)
169. First aid letters—a symposium.
170. A Roman Home: a story about Cicero and his family, by David Swing. Printed by Scott, Foresman and Co. at the suggestion of the Service Bureau. Five cents.
171. How the Romans dressed a ten-page booklet with paper cover, containing a simple account of Roman dress and many illustrations, by Dr. Lillian Wilson, Chicago. Price for single copies, 20 cents; 15 cents for quantities under 20; 10 cents for 20 or more. Not sent out as a loan.
172. The Roman House, a 14-page booklet with paper cover, containing a brief account of the Roman house and many pictures, by Miss Helen H. Tanzer, Associate Professor of Latin, Hunter College, New York City. Price for single copies, 20 cents; 15 cents for quantities under 20; 10 cents for 20 or more. Not sent out as a loan.
173. Some definitions of education gathered from various sources.
174. Inexpensive pictures which may be secured from the Metropolitan Museum of Art, New York City.
175. Suggestions for high school Latin, by James H. Dillard, Charlottesville, Va. Must be returned.
176. Some characteristics of the Gauls, a study based upon Caesar's Gallic War; by Maude Van Cleave, High School, Kansas City, Kans.
177. Latin as a basis for the study of Spanish.
178. Latin as a basis for the study of French.
179. Value of Latin as a guide for conduct, by Laura S. Leavitt, High School, Ayer, Mass.

BULLETINS

II. Pictures for the Classical Teacher

A 40-page booklet containing a list of photographs and prints classified under important topics with catalogue numbers, sizes, and approximate prices indicated. Prepared by Edith Sanfora, New Haven, Conn., in collaboration with Margaret Ecker, Cora Bryson, and Lucile Harbold. Price 30 cents.

III. Guide for the Study of English Books on Roman Private Life

An elaborate list of books classified under important topics, with chapter and page references; designed primarily for use in college courses dealing with Roman life or a general study of civilizations. It will appeal to the cultivated layman, however, and will be of great help to the teacher of secondary Latin. Prepared by Walton Brooks McDaniel, Professor of Latin at the University of Pennsylvania. Price 25 cents.

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